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NO. 5 PUB NO. 324-390 \$3.00

32 PAGE  
SPECIAL  
COLLECTORS  
RE-PRINT EDITION

# SERIAL WORLD



## MARS ATTACKS THE WORLD

LARRY BUSTER  
CRABBE

JEAN ROGERS · CHARLES MIDDLETON  
FRANK SHANNON · BEATRICE ROBERTS

SERIAL WORLD INTERVIEWS TIM TYLER —  
FRANKIE THOMAS  
READ ALL ABOUT TIM TYLER'S LUCK  
HOW THE SERIALS RATE...PART 2  
SUPERMAN — CHAPTER TWO

BEHIND THE  
CLIFFHANGING SCENES  
SERIAL SHOWCASE

COLOR  
PIN-UP POSTER  
BONUS

# JUNGLE GIRL

INSIDE



# SERIAL WORLD

**TIM  
TYLER  
ISSUE**

## CLIFFHANGING NEWS FOR SERIAL FANDOM FOLLOWERS

### TIM TYLER'S LUCK ..... CHAPTER ONE..... By E. Hoffman ...



Chapter 9 — "Gates of Doom" sees the vicious Spider Webb (Norman Willis) captured by the Ivory Patrol. Webb later escapes.

### TIM TYLER TODAY — 1975

FRANKIE THOMAS REMEMBERS "TIM TYLER'S LUCK"  
by Gregory R. Jackson, Jr.

What could be more fun than seeing a serial with the star of that serial sitting next to you? Well, that's exactly what happened. When I found out that Jeff Walton would be getting a print of TIM TYLER'S LUCK, I decided to get in touch with Frankie Thomas, who starred in the title role, and invite him for the showing. Frankie came that evening with his famous actor-parents Frank M. Thomas and Mona Bruns Thomas, and his girlfriend Walda Winchell, daughter of the great newscaster Walter Winchell.

Frankie Thomas was one of Hollywood's most famous child actors and began his movie career when he was 13 in WEDNESDAY'S CHILD made in 1935. In 1937 he starred in his only serial, the 12-chapter TIM TYLER'S LUCK, made at Universal. He then went on to make such movies as BOYS TOWN, LITTLE TOUGH GUYS IN SOCIETY, ANGELS WASH THEIR FACES, DEAD END KIDS ON DRESS PARADE, INVISIBLE STRIPES, THE MAJOR AND THE MINOR, and more. Frankie also co-starred with Bonita Granville in the popular "Nancy Drew" movie series as Ted Nickerson. After serving in the Navy during World War II, Frankie became involved in the early days of "live" television. In 1950 he began his famous TV series TOM CORBETT, SPACE CADET which ran for 5 years and was a big hit with children all over the U.S. who begged their parents to buy Kellogg's Pep, the sponsor of the show. Frankie then switched to writing and producing; he wrote scripts for the MY TRUE STORY series on TV and the THEATER FIVE radio series and also produced TV's FOUR STAR THEATER. Today Frankie is an expert in the field of bridge. He is the editor and publisher of the AMERICAN BRIDGE TEACHERS ASSOCIATION QUARTERLY, co-author of THE SHERLOCK HOLMES BRIDGE DETECTIVE BOOK, and one of the leading bridge teachers in the Los Angeles area.

The following interview with Frankie Thomas (FT) also contains some comments by his mother (MT): (Con't. on page 2)



Jeff Walton — (Tim) Frankie Thomas — and Greg Jackson Jr., author of this article

#### 1: JUNGLE PIRATES

Our story begins in Africa on a river boat. Already on board is Lora Lacey, a pretty girl with a mission; a grim one. She is seeking one Spider Webb, leader of a gang of cutthroats who have stolen ivory despite efforts of the Ivory Patrol, a squad of jungle constabulary. But Webb is being sought by Lora for a different reason: back in America, Webb committed a diamond robbery, a robbery for which Lora's brother was imprisoned unjustly and is now serving time in prison. The girl is out to find Webb and force him to clear her brother's name. As she waits for the boat to cast off, a net-load of boxes falls. One box breaks and a young boy falls out. The youngster is Tim Tyler, who has been trying to stow away for days so he could begin searching for his father, Prof. Tyler, an anthropologist. The boy is grabbed by a ship's officer and about to be thrown off, when Lora intervenes and pays his way. Tim tells her what he has been trying to do.

As the journey commences, Spider Webb is already planning his next move — to steal a cargo of ammunition aboard the ship. His men, Garry Drake, Trader Brent and Lazarre, take the cargo ashore after their raid and put it inside a large, tank-like vehicle they call the jungle cruiser. Tim recognizes the cruiser as a device invented by his father. Determined to escape Webb's men, Tim and Lora make their way to shore by means of a tree branch near the ship. Webb and his men search for two and are soon after them in the jungle cruiser. The two manage to escape a black panther, while the Ivory Patrol, headed by Sgt. Gates, comes on the scene and starts battling the gang in a gun battle. Tim and Lora, fleeing from the heavies fall and face death as the jungle cruiser hurtles toward them, threatening to crush them to death.

#### 2: DEAD MAN'S PASS

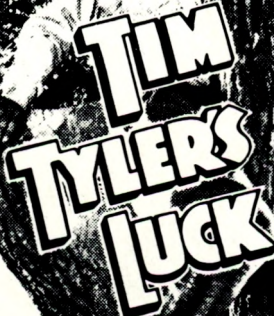
As the jungle cruiser hurtles down on them, Tim pulls Lora into a crevice, both escaping death in time. The two join the Ivory Patrol in the chase, but are stopped when the cruiser vanishes into the swamp via a hidden path over some quicksand, that only Webb knows of. Later, at the Patrol post, a wounded ivory hunter, Jim Conway, tells of seeing a strange white man in the Nyanza gorilla country. Sure that the man spoken of is his missing father, Tim secretly follows the troopers when they go to investigate. He is attacked by a lion after finding and freeing a black panther from a trap. The panther, Fang, attacks the lion, saving Tim's life. The boy meets a man named Spencer, another ivory hunter and they journey into the gorilla country. Spencer is searching for the same thing Webb is looking for — the legendary Elephant's Burial Ground, a place where all elephants head when they are going to die, guided only by some dormant racial memory. Venturing into the hills, the safari is attacked by gorillas and Spencer falls over a cliff, escaping death by managing to grab a bush half way down. Tim starts down to reach the hunter, and slips himself, sliding down the cliff to face what appears to be certain death.

Meanwhile, Sgt. Gates, searching for Tim, suspects that the boy is being held in Spider's swamp hideout. Spotting the jungle cruiser, the Ivory Patrol officer

### DAREDEVIL YOUTH

— born under a fighting star... blind to all odds against it!

12  
RECKLESS  
BREATHLESS  
CHAPTERS



with  
**FRANKIE THOMAS... as... "TIM TYLER"**  
**FRANCES ROBINSON... as... "LORA LACEY"**  
**JACK MULHALL... as... "SERGEANT GATES"**  
**NORMAN WILLIS... as... "SPIDER WEBB"**  
**AL SHEAN... as... "PROFESSOR TYLER"**

Original story and screen play by Winchell Gilman,  
Norman S. Hall and Ray Trampe  
FROM THE POPULAR NEWSPAPER STRIP BY LYMAN YOUNG,  
owned and copyrighted by King Features  
DIRECTED BY LOUD REEDE AND HYMAN CITFENS  
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(Con't. on page 2)

**SERIAL  
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P.O.  
Box 64177  
L.A. 90064

Printed bi-monthly by Jeff Walton. No part of this publication may be reprinted without permission of editor. Serial World is dedicated to the arm chair projectionist who has kept alive the memory of these Golden Saturday afternoons of yesteryear.  
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# SERIAL WORLD

VOL. 1, NO. 5

A Quarterly publication dedicated to the motion picture serial

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## SERIAL SHOWCASE

**NEW** By Jeff Walton  
Editor, Serial World **NOTES**

*I remember as if it were yesterday this issue of SERIAL WORLD. In my mind it was to be one of the last issues I could afford to put out. From four pages it became 6 pages. Our readership was low and I decided that I would print one more issue and cut my print run in half. That was in 1975. In your hands you now hold the fifth issue of SERIAL WORLD with current ads for our SERIAL WORLD items and publications. If you haven't received your FREE BOOK CLUB CATALOG just drop us a card or letter and we'll rush one to you. All cards and letters should be sent to me at our Mankato address. Some big things ahead for SERIAL WORLD readers. Enjoy this issue...*

SERIAL WORLD (Publication Number USPS 324-390) is published quarterly by Norman H. Kietzer. Subscription rate is \$11 for a one year (four issue) subscription.

On change of address please give us six weeks advance notice to assure delivery. Postmaster: Please send Form 3579 to Serial World, P.O. Box 3325, Mankato, Minnesota 56001.

Serial World editorial offices are at P.O. Box 64345, Los Angeles, California 90064; and circulation and publication offices are at 1055 Madison Avenue, Mankato, Minnesota 56001. Second Class Postage is paid at Mankato, Minnesota 56001 and at additional entry offices.

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## SERIAL HOWCASE

BY JEFF WALTON  
EDITOR SERIAL  
WORLD



Looks like the SERIAL MOVEMENT is on the march again I'm happy to announce. Last April 15th here on the West Coast, Continental Airlines had full page ads running in newspapers with the title "We'll SHOW YOU." The ad mentioned that on various flights you can enjoy cartoons, old newsreels and most of all serials. Featured on the air flights are chapters of DICK TRACY, FLASH GORDON and BUCK ROGERS. Continental representatives mentioned that the entertainment package is so popular that they have prolonged the ad campaign an extra month.

On the East Coast on educational channels, serials are being shown along with copies of the text of each chapter to school children in the hopes of improving reading ability. This was done with "THE WHISPERING SHADOW," a Mascott serial, with great success. We here at SERIAL WORLD will keep you up to date on all the latest SERIAL 70 developments...From our advance peek at VALLEY OF THE CLIFFHANGERS we must say it is a winner. Without hesitation we suggest you order a copy for your serial reference library. Look for the ad on page six for details...Interested in some odd serial chapters in 16mm? Drop me a line at our box number and I'll send you a list of what I have for sale...We now take subscriptions to S.W. Why not subscribe and in doing so never miss an issue? Hope you like our efforts this issue and will drop us a note. NEXT ISSUE...A new villain of the Year will be crowned. Why not send us your vote for the SERIAL VILLAIN you love the most.



# TIM TYLER'S LUCK

By E. Hoffman

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Our story begins in Africa on a river boat. Already on board is Lora Lacey, a pretty girl with a mission; a grim one. She is seeking one Spider Webb, leader of a gang of cut-throats who have stolen ivory despite efforts of the Ivory Patrol, a squad of jungle constabulary. But Webb is being sought by Lora for a different reason; back in America, Webb committed a diamond robbery, a robbery for which Lora's brother was imprisoned unjustly and is now serving time in prison. The girl is out to find Webb and force him to clear her brother's name. As she waits for the boat to cast off, a netload of boxes falls. One box breaks and a young boy falls out. The youngster is Tim Tyler, who has been trying to stow away for days so he could begin searching for his father, Prof. Tyler, an anthropologist. The boy is grabbed by a ship's officer and about to be thrown off, when Lora intervenes and pays his way. Tim tells her what he has been trying to do.

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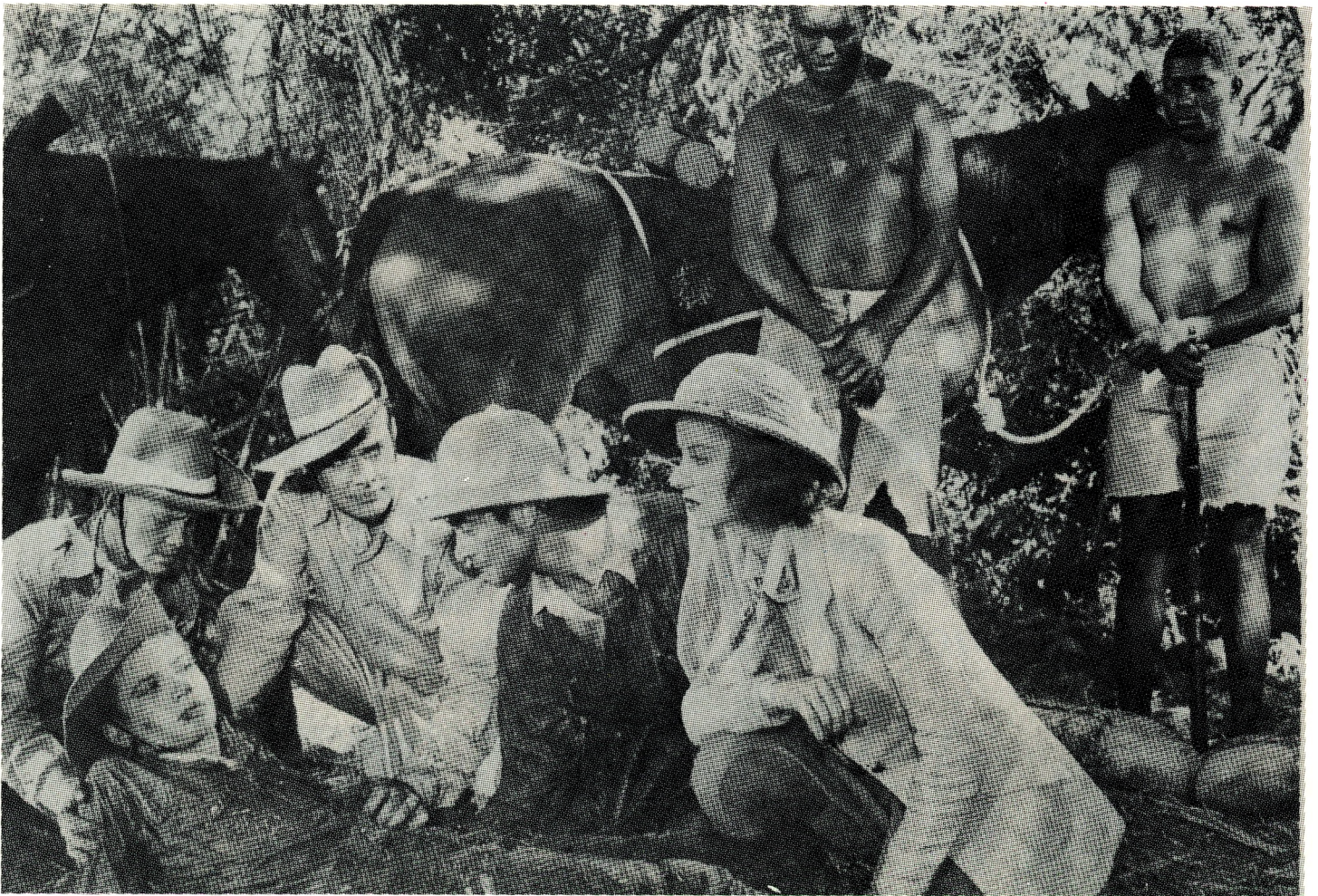
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FROM THE POPULAR NEWSPAPER STRIP by LYMAN YOUNG,  
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DIRECTED BY FORD BEEBE AND WYNDHAM GITTENS  
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**Chapter Six — “The Jaws of the Jungle” (L to R) William Benedict, Alan Gregg, Earl Douglas and Frances Robinson help Frankie Thomas.**

men forces him to flee. The gangsters search for him, but Tim’s panther friend diverts their attention. A group of Ivory Patrol men drives Webb and his men off, the heavy returning with his gang to their hideout in the quicksand infested swamp via the jungle cruiser.

Meanwhile, Lora has talked Conway into helping her capture Webb. Tim, meanwhile, making his way through the jungle, takes a swim in a lake but is spotted by a crocodile, which almost gets him. Pursued on the shore by the reptile, Tim trips and is saved from the huge monster by the appearance of Fang, the panther, who drives the crocodile off. Tim is able to get to safety. Lora finds Tim and the two are attacked by natives. They hide in a cleft among the rocks only to find themselves confronted by lions!

#### 4: THE IVORY TRAIL

As Tim and Lora find themselves trapped with the lions, Conway manages to come to the rescue and drive the lions off. However, the group is still trapped by the beasts. Tim manages to slip away and make for Ivory Patrol headquarters to bring help. The boy runs afoul of Spider Webb and his men. Webb finds a letter upon Tim from his father revealing that the old man has found the legendary elephant’s burial ground where tons of valuable ivory exists. Deciding Tim will be the perfect wedge to bring the old man into the open, Spider sends a jungle drum message to Tyler telling him that Tim will die unless he leads them to the ivory hoard. The old man takes the bait and demands to see Tim, who is held in Webb’s swamp hideout.

Meanwhile, Sgt. Gates, searching for Tim, suspects that the

boy is being held in Spider’s swamp hideout. Spotting the jungle cruiser, the Ivory Patrol officer follows it, but is attacked by a leopard!

#### 5: TRAPPED IN THE QUICKSANDS.

Gates manages to kill the panther that attacked him. Meanwhile, in the hideout of Webb’s gang, Tim is being guarded by Lazarre, who listens as Tim explains why he came to the jungle. But as he talks, Fang, Tim’s black panther friend, jumps Lazarre. Tim calls the panther off, winning Lazarre’s friendship. Lazarre promises to lead Tim through the quicksand to the Ivory Patrol. The only way is by a wooden boardwalk just under the surface of the quicksand. Only markers that the gang knows about enables them to stay on the path. When they find the Ivory Patrol, they’ll rescue Prof. Tyler.

As they make their way to the quicksand and get onto the hidden walk, Spider discovers that they are missing. Firing at Lazarre, he wounds the Frenchman. Sgt. Gates, meanwhile, has arrived near the camp. Spider, to make sure Tim doesn’t get away, blows up the pathway, hurling Tim and Lazarre into the quicksand where they apparently sink to their doom.

#### 6: THE JAWS OF THE JUNGLE

Gates manages to rescue Tim and Lazarre from the quicksand. Prof. Tyler, learning what Webb did, demands proof that the boy is safe. Webb gets a drum message that the boy is with Lora. Webb has his men kidnap the girl and she is taken to their swamp hideout, where Lora convinces Webb and his men that she is as dishonest as they are and also after the

**Continued on page 8**



**LORA LACEY (Frances Robinson) and Sgt. Gates (Jack Mulhall) of the Ivory Patrol face danger in TIM TYLER'S LUCK, a Universal serial.**

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## Continued from page 5

ivory. Webb apparently trusts her. Lora manages to tell Prof. Tyler that Tim has been working out a plan which will enable her and the professor to lead the Ivory Patrol; Professor will lead Webb and his men past Masalla Falls on the supposed road to the elephant's Burial ground. The gang gets in the jungle cruiser, but Webb, to avoid a trap, decides to use a different route. Lora ties a note to Ju-Ju, her pet chimpanzee and sends him off to find Tim. The chimp finds the boy in the jungle, and starts to lead him to Lora. Tim makes his way through the jungle only to find himself forced to flee from a lion. As the youngster makes for a tree, a leopard appears, trapping Tim between the leopard and the lion which leaps at the youngster!

### 7: THE KING OF THE GORILLAS

As the lion springs at Tim, the leopard leaps as well and both lion and leopard are tearing at each other in a vicious fang-and-claw struggle. Tim continues on to Masalla Falls where he finds Gates and the Patrol, telling that Webb is taking Lora and his father to gorilla country in the jungle cruiser. Inside the cruiser, Lora manages to drop her handkerchief out the port window as a marker for the Patrol. The heavies arrive at the mountains of gorilla country where they see hordes of the apes watching them. When a gorilla distracts Webb and his men, Tyler and Lora slip away from the gang into one of the caves, used by the scientist when he studies the apes. Webb and his men split up to hunt them, with Tyler using a gorilla he has trained to roll a huge boulder into the entrance to the cave he lived in. However, they find their exit through another door cut off by a vicious bull gorilla. The tame gorilla and bull ape fight with the bull ape killing Tyler's trained gorilla. However, they are discovered by one of Webb's men; Lora tries to get the man's gun, but in the fight, Tyler is accidentally wounded. The bull ape, hearing the shot, appears and kills Webb's man. Webb is forcing his men to go after Tyler and Lora when Tim and the Ivory Patrol ride up. The heavies make for the jungle cruiser and speed off with the Patrol in pursuit. Tim joins Lora and his wounded father. Lora goes to watch for the patrol, but when Tim goes for water for the professor, the bull gorilla appears. Tyler, weak from his wound, is unable to help his son who is seized by the ape and carried off to certain death!

### 8: THE SPIDER CAUGHT

As the ape carried Tim off, the professor calls Lora and gets her to go to his old cave and put a record on a phonograph. The record is of the challenge cry of the gorillas. The bull ape hears the cry, drops Tim and lopes to find the animal challenging him. Tim is found by Lora and rejoins his father. They take the professor out of the cave where the Ivory Patrol is returning. Through his spies, Spider learns that Prof. Tyler is being taken up river on a river boat. Webb disguises himself as Dr. Schmidt and gets aboard the streamer, his men waiting up river to ambush the ship. However, Lora recognizes Spider by a scar on his wrist and tells Tim.

Webb, meanwhile, has pulled a gun on the helmsman and forced him to steer the river boat for shore where the gang is waiting. Tim attacks Webb and the two battle it out at the ship's rail, above the crocodile infested river, Webb knocks Tim overboard and the boy plunges into the water, the croc bearing down on him!

### 9: THE GATES OF DOOM

Sgt. Gates and other men of the Patrol rescue Tim from the river in time, while one of the troopers gets the drop on Webb. But Prof. Tyler dies of his wounds in the excitement. Webb is taken to the Patrol stockade at Ambesi. There, Webb recognizes one of the mahout guards as a former criminal and blackmails him into bringing an elephant to his cell to free

him. The elephant's trainer has the animal tear the bars out of the cell, and Webb makes his break.

Meanwhile Tim, pursued in the jungle by Spider's men, escapes the heavies by hiding in the cave of his panther friend, and overhears them talk of the plan to get Spider out. Tim makes his way to the fort just as the break occurs. Webb orders the renegade mahout to create a diversion.

### 10: A RACE FOR A FORTUNE

During the escape, the mahout is fatally shot and, in the jungle, falls from his elephant, which stops and releases Tim. As the man dies, Tim tries to help him, and in gratitude, the mahout bequeaths the elephant, Bolo, to the boy, ordering the elephant to obey him.

Meanwhile, Lora has gone in search of Tim and runs into Spider and his men. She saves her own life by telling Spider that she'll lead him to the elephant's burial ground. The girl leads Webb back into the gorilla mountain where, in Prof. Tyler's old den, they find a diary with directions to the burial ground written inside.

Back at the stockade, Tim has learned from Lazarre what happened to Lora, and he and his friend ride off on the elephant to find the girl. They trail Spider and his men to the gorilla caverns. As they try to rescue Lora, Webb is trying to clear out the other end of the cavern with hand grenades. At that moment, a huge bull gorilla appears and charges at them from the other end!

### 11: NO MAN'S LAND

As the gorilla charges them, Tim and Lazarre hide under a fragment of door after Lazarre kills the gorilla with his gun (?). While Spider hunts for the two, Garry Drake, his aide, finds the diary revealing the ivory horde and plans to double-cross his pals. The gang kills him and Spider and his men head for the burial ground in the jungle cruiser. Tim, Lora and Lazarre make it back to the Ivory Patrol and bring a platoon with them.

Spider and his men arrive at the entrance to the burial ground, twin caverns filled with volcanic smoke. As they prepare to carry away the vast storehouse of ivory, the Ivory Patrol appears. While the heavies battle the troopers, Tim and Lazarre get into the cruiser, driven by Brent, one of Spider's men. In the fight, Lazarre and Brent fall out of the tank and it runs wild, with Tim inside, heading for a cliff!

### 12: THE KIMBERLY DIAMONDS

Tim comes to in time and gets to the steering wheel, regaining control of the jungle cruiser, swerving it from the cliff in time. Lazarre, sure he finished Brent in the fight, leads the Ivory Patrol troopers and finds Tim. They head back to the sight of the gun battle. Seeing his men can't win, Spider deserts them, making his way through the jungle. He comes upon Brent, who was knocked out in his fall from the jungle cruiser. Spotting the jungle cruiser, empty, they make a break for it, but Lora spots them and alerts Tim.

He pursues them and is menaced by a lion, but Bolo, the elephant, appears and saves his master. Tim trails Spider back to his swamp hideout just as troopers arrive as well. A gun battle ensues, finishing off Brent and mortally wounding Webb. As Tim, Lora, Lazarre and the others gather around him, Lora tries to get Webb to confess to the diamond robbery her brother was jailed for. Webb, still evil to the end, refuses to confess and clear Lora's brother. But fate steps in as the stolen diamonds, from the robbery in the States, are found. The diamonds will clear Lora's brother. The hunt is now at an end. Spider Webb's gang has been smashed, and Tim and Lora will share in the vast ivory treasure found in the elephant's graveyard. Only one last problem occurs. Bolo, the elephant, pushing the jungle cruiser, has forgotten to stop pushing and shoves the tank over a cliff where it crashes to destruction before Tim can stop the pachyderm.

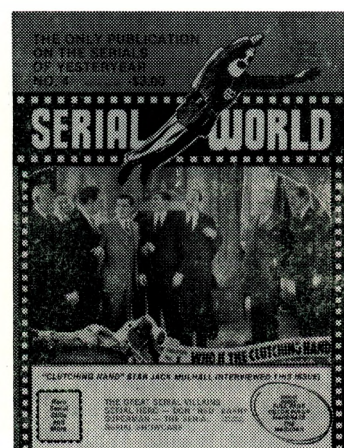
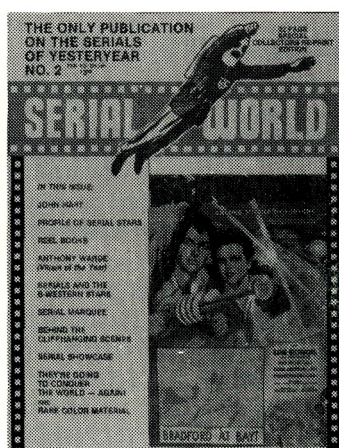
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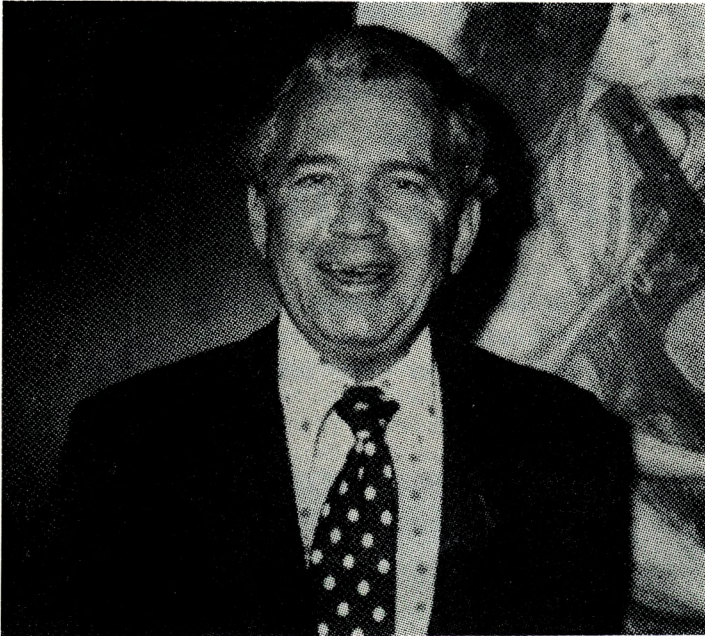
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# TIM TYLER TODAY — 1975

## Frankie Thomas remembers "Tim Tyler's Luck"

By Gregory R. Jackson, Jr.



What could be more fun than seeing a serial with the star of that serial sitting next to you? Well, that's exactly what happened. When I found out that Jeff Walton would be getting a print of *TIM TYLER'S LUCK*, I decided to get in touch with Frankie Thomas, who starred in the title role, and invite him for the showing. Frankie came that evening with his famous actor-parents Frank M. Thomas and Mona Bruns Thomas, and his girlfriend Walda Winchell, daughter of the great newscaster Walter Winchell.

Frankie Thomas was one of Hollywood's most famous child actors and began his movie career when he was 13 in *WEDNESDAY'S CHILD* made in 1935. In 1937 he starred in his only serial, the 12-chapter *TIM TYLER'S LUCK*, made at Universal. He then went on to make such movies as *BOY'S TOWN*, *LITTLE TOUGH GUYS IN SOCIETY*, *ANGELS WASH THEIR FACES*, *DEAD END KIDS ON DRESS PARADE*, *INVISIBLE STRIPES*, *THE MAJOR AND THE MINOR*, and more. Frankie also co-starred with Bonita Granville in the popular "Nancy Drew" movie series as Ted Nickerson. After serving in the Navy during World War II, Frankie became involved in the early days of "live" television. In 1950 he began his famous TV series *TOM CORBETT, SPACE CADET* which ran for 5 years and was a big hit with children all over the U.S. who begged their parents to buy Kellogg's Pep, the sponsor of the show. Frankie then switched to writing and producing; he wrote scripts for the *MY TRUE STORY* series on TV and the *THEATER FIVE* radio series and also produced TV's *FOUR STAR THEATER*. Today Frankie is an expert in the field of bridge. He is the editor and publisher of the *AMERICAN BRIDGE TEACHERS ASSOCIATION QUARTERLY*, co-author of *THE SHERLOCK HOLMES BRIDGE DETECTIVE BOOK*, and one of the leading bridge teachers in the Los Angeles area.

The following interview with Frankie Thomas (FT) also contains some comments by his mother (MT):

SW: Do you remember how many weeks it took to film *TIM TYLER'S LUCK*?

FT: Yes. We shot it in 8 weeks, didn't we?

MT: I think we had a guarantee of 8 weeks; maybe we shot it in 6.

FT: That could be. We shot an awful lot of it at night because we didn't have to have a lot of movement.

SW: Did you have to work overtime a lot?

FT: Oh all the time and, of course, 6 days a week.

SW: What about your schooling?

FT: We took care of that on the set but I think I learned a lot more from the "university of the universe."

MT: I was with Frankie all the time. His father was then playing in pictures too — so he was busy in the day and Frankie and I were together.

FT: But Dad would come over and see some of the night shooting.

MT: I gave up my career for 10 years to handle Frankie. Then I went back when he went into the service.

SW: Did you feel in making *TIM TYLER'S LUCK* that they took too few takes and were in too big a rush as compared to other movies?

FT: No. Remember our dialogue wasn't too long. Speed was the principal factor and, after all, that was its reason for being — give 'em action, you know. You must admit there wasn't much lost action. If you notice, every time they had a dry moment, they cut to some stock shots of animal life. *TIM TYLER'S LUCK* had all the stuff of a western but in Africa — that was it.

SW: Where did you do the location scenes?

FT: Vasques Rocks.

SW: Oh yes, it's a state park near Saugus, California.

FT: You remember all those stone shots in the cave? Well, they used that as Mars in *FLASH GORDON'S TRIP TO MARS* too.

SW: There's some really great stuntwork of you on a horse in chapter 7, especially the flying mount. Was that really you?

FT: Yes, but there's a funny story about it. Now I was raised on a horse on a farm in New Jersey; I had 3 ponies when I was a child. Since I was going to do a lot of riding in *TIM TYLER'S LUCK*, I went to the Pickwick Riding Academy which is still in existence out in the Valley. The riding master there was named Foley. I remember him well; I think he's still there. I told him I was going to have to do a lot of flying mounts and all that stuff. Foley said, "Now look, here's how you do it. The whole trick is you have to get the horse moving first. Then you grab the pommel and you use the forward inertia of the horse to kick forward and then go up onto the saddle." I said, "Well, that sounds reasonable. Show me." He said, "Now wait a minute. Let me explain it to you again." And Dad said, "You mean like this, don't you?" And he did a flying mount and Foley said, "Gee, that's great! That's exactly what I want you to do, Frankie." So really it



**Jeff Walton — (Tim) Frankie Thomas — and Greg Jackson Jr., author of this article.**



**The Thomas Family — Frankie with favorite mag, Mother Mona Bruns Thomas and Dad, Frank M. Thomas poses for S.W.**

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**WESTERN STILLs:** John Wayne (3); Clint Eastwood (2); Ronald Reagan; Roy Rogers and Dale Evans; Roy Rogers; Charles Starrett as The Durango Kid with Smiley Burnette; John Wayne, Ray Corrigan and Max Terhune as The 3 Mesquiteers; Tom Tyler, Bob Steele and Jimmie Dodd as The 3 Mesquiteers; Duncan Renaldo and Leo Carillo; William Boyd as Hopalong Cassidy; Gary Cooper; Allan Lane; Bill Elliott; Rex Allen; Robert Redford; Tom Mix and Louise Lovely in "The Feud"; Johnny Mack Brown, Nell O'Day and Fuzzy Knight; Randolph Scott; Errol Flynn; Tex Ritter; James Stewart; Glenn Ford; Lee Marvin; Clark Gable. All are priced at \$2.50 each.

**HORROR STILLs:** Christopher Lee in "Horror of Dracula"; Boris Karloff in "Frankenstein"; Boris Karloff and Elsa Lancaster in "Bride of Frankenstein"; Boris Karloff in "The Mummy"; The Monster in "This Island Earth"; The Monster and Faith Domergue in "This Island Earth"; King Kong and Fay Wray in "King Kong"; Lon Chaney in "The Wolf Man"; Lon Chaney and Evelyn Ankers in "The Wolf Man"; Bela Lugosi in "Dracula"; Lon Chaney and Bela Lugosi in "Frankenstein Meets the Wolf Man"; The Creature in "Creature from the Black Lagoon"; The Creature and Julia Adams in "Creature from the Black Lagoon"; Bud Abbott, Lou Costello and Bela Lugosi in "Abbott and Costello Meet Frankenstein"; Basil Rathbone, Boris Karloff and Bela Lugosi in "Son of Frankenstein"; Humphrey Bogart in "Return of Doctor X"; Frederic March in "Dr. Jekyll and Mr. Hyde." All are priced at \$2.50 each.

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was my Dad who taught me how to make the flying mount; it wasn't Foley at all.

SW: That's a great story.

FT: Did you notice one peculiar thing about those horse shots? We're all using Australian saddles. They did some research and so my hat was an Australian hat and we didn't have horns on those saddles like you had in westerns. It was a little harder to do trick work on those saddles than it was on a regular western saddle.

SW: There was nothing to grab on to?

FT: Well, yes you did but you had too much. It was a cinch to ride; it was like riding in a rocking chair but doing trick stuff on it was hard. Where it was really rough was when you were riding double because if you had somebody on behind you and you were up front, things got a little bit difficult at times — but we won't go in to that.

SW: Did you get along okay with the chimp?

FT: Not at all, but there was a reason for that. Three days before I started the serial, they did a lot of exterior animal shots and they wanted a shot of the chimp, which was in episode one, in a cage shaking the bars and being angry. They had a fellow there with my costume on for long shots and the chimp had a female trainer. So they had this guy wrestle with the female trainer and for the rest of the picture, the chimp thought it was me who had been wrestling with her. We couldn't get along at all. I got along great with the elephant but the chimp hated me. You don't notice this but all through *TIM TYLER'S LUCK* I wore bandages around my wrists because monkeys go for your wrist. You'll see shots where we're walking hand in hand and he'll look like he's being affectionate; that wasn't what he was trying to do, he was trying to cut my jugular vein.

SW: Do you remember who were in the ape suits?

FT: The one man I remember very well. He was the specialist; he was the expert on ape sounds. He really did a marvelous job and created his own mask which was of rubber so that it almost followed the contours of his face; it was superb. Now the fellow in the very shaggy costume was wearing an old western ape costume.

MT: One day I was standing and talking to the producer and Frankie was at my side. We got into a conversation and were trying to figure something out when all of a sudden I looked around and I couldn't find Frankie. The elephant, Anna, had picked him up so quietly and there she was taking him off for a ride. Of course, I was frightened — this was the beginning of the picture — but she loved him. If she wanted to take him for a ride, nobody could stop her; the production would have to be halted while Anna picked him up, took him for a ride, and brought him back. Frankie says it was just like being lifted up — like a baby — so carefully and so beautifully she handled him. She was adorable.

SW: You mean Anna didn't cause any trouble at all?

FT: One time when we were up at Vasques Rocks, the wind changed. We had all the horses for the Ivory Patrol on a picket line and they suddenly got a whiff of that elephant and took off for parts unknown. The horses had never seen an elephant before but they got one smell of her and they knew that that they didn't want to be there; they wanted to be somewhere else and fast! The crew had a terrible time finding the horses; they were chasing them for 3 days.

SW: The panther in *TIM TYLER'S LUCK* didn't look like a real panther but like a leopard painted black.

FT: Yes because a panther is untrainable in most cases.

SW: In several chapters you are actually shown petting the leopard on the head.

FT: They said, "Now don't worry Frankie. We can't use black panthers; they're too dangerous. They're an albino type of species and some of them can be trained in part but most of

them can't. But we've got it beat; we've got this nice leopard and we're going to paint him black." I said, "That's fine." Henry MacRae, the producer, who was true to his word and took good care of his actors, said, "I'm going into the cage with you." I said, "What cage? I mean if this leopard is such a nice, pleasant animal, why do we need a cage?" He said, "Well, it's one of those things; you sort of have to do it." So when we got to the scene where I was supposed to go into the cage, he said, "I'll be right behind you, Frankie." Then I saw the camera crew was inside the cage but they were in a cage inside the big cage. I said, "Why are they in a cage?" He said, "Well, that's got something to do with the insurance." Then we were ready for the shot when I noticed that on each corner of the cage they had 4 marksmen with 30-30 rifles and I asked, "Are you sure that this leopard is so friendly? What are all those dead shots doing there?" He said, "Well, something might go wrong." And I said, "Yeah!!!" But it was all right. We didn't have any trouble with it and Henry went into the cage with me — of course, he was a little bit far behind.

SW: Mrs. Thomas, how did you feel about Frankie going into the cage with the leopard?

MT: I was all set to call it off. I could have refused to let Frankie do it but he wouldn't let me.

SW: He wanted to do it?

MT: Yes, he said he wanted to go ahead and do it.

SW: It must have been horrible for a mother to see her son with a wild animal.

MT: I was assured by the trainer, who said nothing would happen. But I was concerned and mighty glad when the scene was over.

SW: Frankie, at the end of chapter 8, you fall off the boat into the water and the alligators are supposedly going to eat you.

FT: That was the boat that was originally used in the production of *SHOWBOAT* with Irene Dunne and Allan Jones. It was in about 4 feet of water in this artificial lake on the back lot of Universal. When you saw the boat in action, it was all stock footage. They said, "Now Frankie, you're going to take this jump off the top of the boat into the water." I said, "We haven't got very much water down there." They said, "Don't worry about that; it'll be perfectly safe. We dug a pit and we're going to have 12 feet of water for you to dive in." I said, "Oh, that's fine. There's nothing to that. I mean, what the heck, if I don't have to do a dive and am going foot-first, it's easy; there's nothing to it." But when I got up there I said, "Wait a minute. Where did you dig the hole?" And they said, "Well, it's where the water is darkest — that's where it's deepest." I said, "I see where it's darkest but that's the smallest hole I ever saw in my life." What was the matter with them? Were they lazy or something? The hole only looked about 4 feet wide. I said, "You mean I'm going to go up to the top of this boat while fighting and jump into that?" And they said, "Nothing to it, Frankie, We know you can do it." Well, it worked out all right but, my Lord, I was way up!

SW: You must have been scared.

FT: Well, I wasn't that so much. By this time we were immune to all danger, but I swear when I looked down it was about 2½ or 3 stories down and I'm saying, "Where is that dark water?" If you noticed, just before I went over, the guy released me so that I could turn; the turning was to guide myself. But I hit it; no trouble at all.

SW: Mrs. Thomas, how did you feel about it?

MT: I wasn't too worried about it because I felt there was enough room. I had faith in that one. It was the animals that frightened me.

SW: Frankie, were you ever injured during the filming of the serial?

FT: No but one guy took a drop — I guess it was a cliff shot

— and broke his leg. They got the wrong man to do it. Instead of a drop man, they got a horse expert and he broke a leg. That's the only injury we had. I got through it in the best shape of my life. My God, when I got out of that thing, I was hard as a rock.

SW: What did you do between scenes?

FT: When was there time between scenes?

MT: Don't forget that there were 2 crews working. Frankie wasn't in every scene; there was another crew working when he wasn't in a shot. That's why we could finish in 6 weeks, whereas it would take 3 months to normally do a thing like this.

SW: Norman Willis played Spider Webb and seemed very mean. How was he in real life?

FT: He was the sweetest guy in the world. He had this terribly menacing voice but he was the nicest guy.

SW: How was Jack Mulhall?

FT: Nobody ever had any trouble with Jack in any picture that he ever made. He's just a lovely guy.

SW: And how about Anthony Warde who played Garry Drake?

FT: Wonderful; he was a nice guy too. Like Norman Willis, he always played villains but he was the absolute opposite in real life.

SW: Yes. He told me he always wished he could do comedy instead of playing heavies.

FT: Yes, and comedians always want to do tragedy.

SW: So you liked your fellow actors?

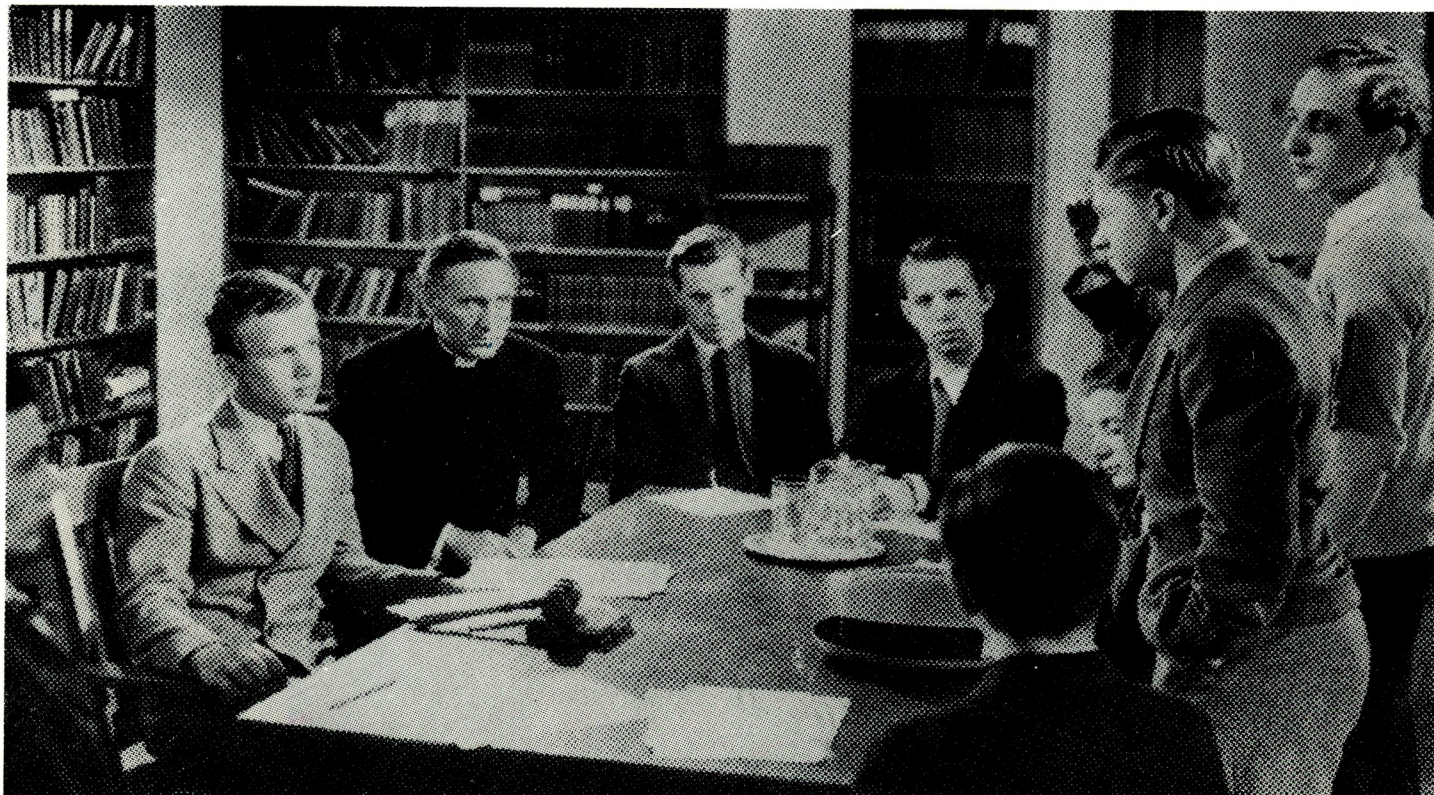
FT: I can't think of a group that ever got along better in my life. Of course, we had to; we were in desperation; you know, everything was in such a hurry.

SW: And then finally you completed TIM TYLER'S LUCK.

FT: After we finished it, we had the biggest party, I guess, that they ever had at Universal. They put up a special tent on the back lot and, I guess, they cooked for 3 days. And we all chipped in. Oh my Lord, the party went on all night. Everybody at Universal was there.

SW: Was Henry MacRae satisfied with the finished serial?

FT: I think Henry was happy with it, it made him a lot of money.



*"Boys Town" — MGM Classic. Frankie is seated by Spencer Tracy.*



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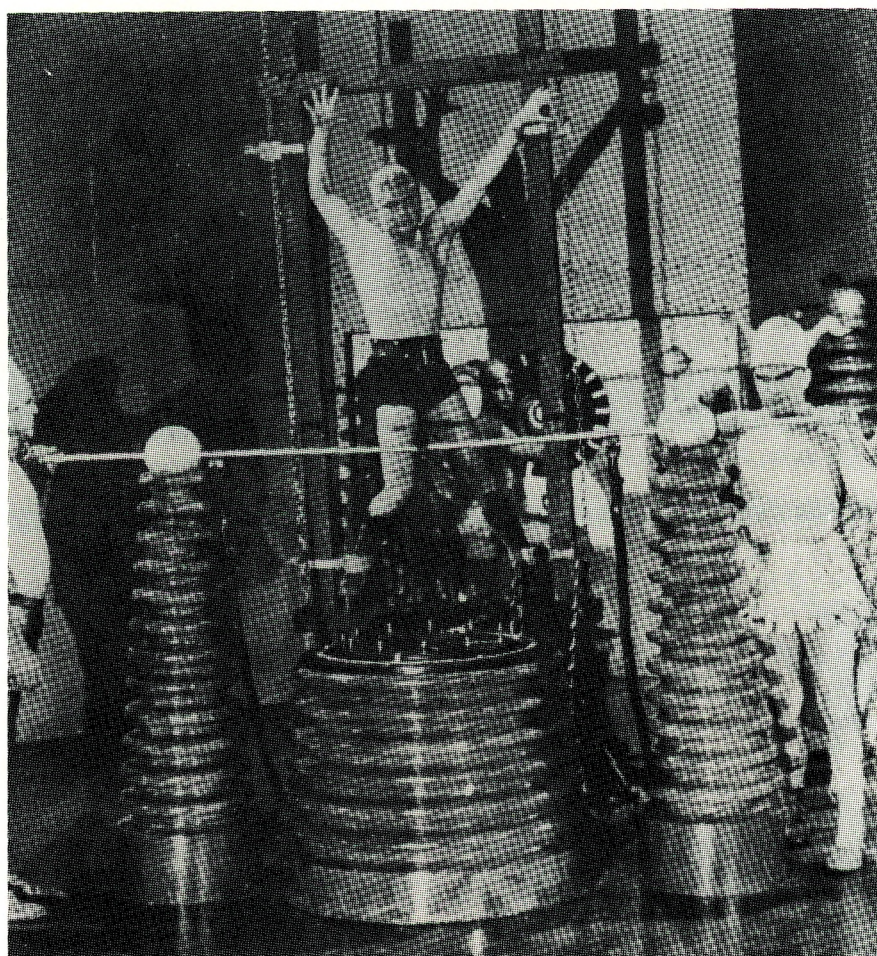
# HOW THE SERIALS RATE — PART 2

By Chuck McCleary

In issue number three of *Serial World*, this writer undertook the task of rating the best serials of all time. The readers of *Serial World* responded so enthusiastically to the article that a sequel seemed to be in order.

In the listings that follow, the five best serials by year are rated for a 15 year period between 1936 and 1950. No attempt was made to rate the serials made prior to 1936 as the writer has not seen enough of them to make an accurate appraisal. The serials made after 1950 weren't rated because, frankly, none of them were very good. All were produced as cheaply as possible and loaded with stock footage. Probably the three best serials made after 1950 were "Blackhawk" with Kirk Alyn, "Government Agents Vs. Phantom Legion" with Walter Reed and "Don Daredevil Rides Again" with Ken Curtis. This isn't meant as a compliment to these three as much as it is an indictment of the others.

## *THE ORIGINAL FLASH GORDON*



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**Duncan Renaldo & Joan Marsh in "Secret Service in Darkest Africa." Rated 3rd in 1943 list.**

#### 1936

1. Flash Gordon — Buster Crabbe
2. Ace Drummond — John King
3. The Phantom Rider — Buck Jones
4. The Vigilantes Are Coming — Robert Livingston
5. The Clutching Hand — Jack Mulhall

#### 1937

1. Dick Tracy — Ralph Byrd
2. SOS Coast Guard — Ralph Byrd
3. The Painted Stallion — Ray Corrigan
4. Jungle Jim — Grant Withers
5. Radio Patrol — Grant Withers

#### 1938

1. The Fighting Devil Dogs — Lee Powell
2. The Lone Ranger — Lee Powell
3. Dick Tracy Returns — Ralph Byrd
4. Flash Gordon's Trip to Mars — Buster Crabbe
5. The Great Adventures of Wild Bill Hickok — Bill Elliott

#### 1939

1. Daredevils of the Red Circle — Charles Quigley
2. Overland With Kit Carson — Bill Elliott
3. Zorro's Fighting Legion — Reed Hadley
4. Buck Rogers — Buster Crabbe
5. Dick Tracy's G-Men — Ralph Byrd

#### 1940

1. The Green Hornet — Gordon Jones
2. Mysterious Dr. Satan — Robert Wilcox
3. Adventures of Red Ryder — Don "Red" Barry
4. King of the Royal Mounted — Allan Lane
5. Flash Gordon Conquers the Universe — Buster Crabbe

#### 1941

1. Adventures of Captain Marvel — Tom Tyler
2. Dick Tracy Vs. Crime, Inc. — Ralph Byrd
3. Jungle Girl — Frances Gifford
4. King of the Texas Rangers — Sammy Baugh
5. Riders of Death Valley — Dick Foran

#### 1942

1. Perils of Nyoka — Kay Aldridge
2. Gang Busters — Kent Taylor
3. Valley of Vanishing Men — Bill Elliott
4. King of the Mounties — Allan Lane
5. Spy Smasher — Kane Richmond

#### 1943

1. Adventures of Smilin' Jack — Tom Brown
2. Batman — Lewis Wilson
3. Secret Service in Darkest Africa — Rod Cameron
4. Adventures of the Flying Cadets — Johnny Downs
5. Daredevils of the West — Allan Lane

**Continued on page 18**

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*Chapter* **8**

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BUCK ROGERS — Universal 1939 rated No. 4. Seen here Buck and Prince Talin in Chapter 5 THE PHANTOM PLANE.

#### 1944

1. The Tiger Woman — Allan Lane
2. Haunted Harbor — Kane Richmond
3. Zorro's Black Whip — George J. Lewis
4. The Great Alaskan Mystery — Milburn Stone
5. Mystery of the River Boat — Robert Lowery

#### 1945

1. the Master Key — Milburn Stone
2. The Purple Monster Strikes — Dennis Moore
3. Manhunt of Mystery Island — Richard Bailey
4. Federal Operator 99 — Marten Lamont
5. The Monster and the Ape — Robert Lowery

#### 1946

1. The Crimson Ghost — Charles Quigley
2. King of the Forest Rangers — Larry Thompson
3. Lost City of the Jungle — Russell Hayden
4. The Scarlet Horseman — Paul Guilfoyle
5. The Mysterious Mr. M. — Richard Martin

#### 1947

1. The Black Widow — Bruce Edwards
2. Son of Zorro — George Turner
3. The Vigilante — Ralph Byrd
4. Jesse James Rides Again — Clayton Moore
5. Jack Armstrong — John Hart



#### 1948

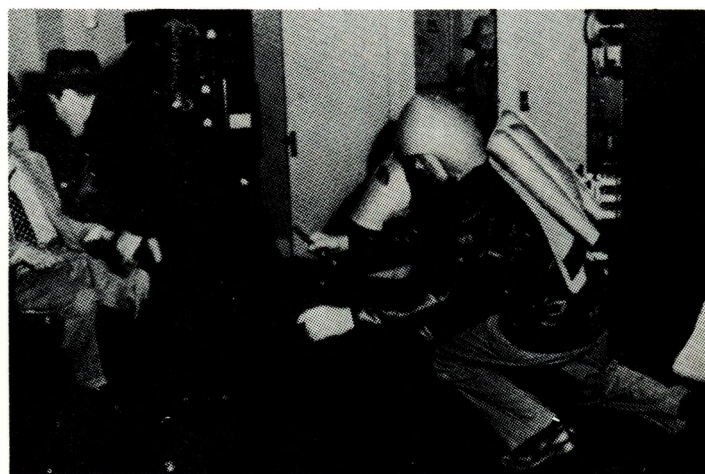
1. Superman — Kirk Alyn
2. G-Men Never Forget — Clayton Moore
3. Tex Granger — Robert Kellard
4. Dangers of the Canadian Mounted — Jim Bannon
5. Adventures of Frank and Jesse James — Clayton Moore

#### 1949

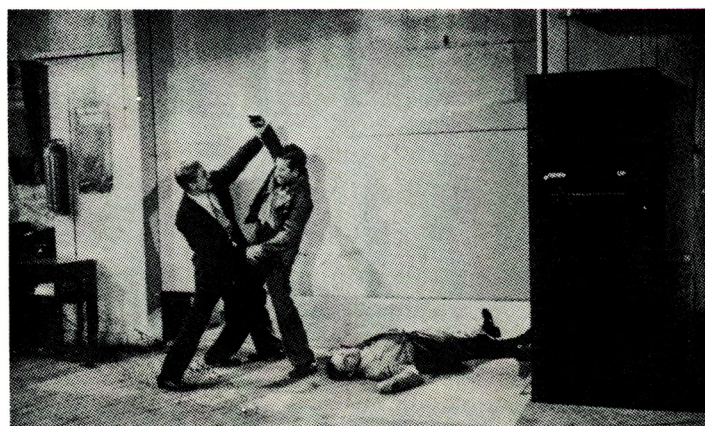
1. Batman and Robin — Robert Lowery
2. Bruce Gentry — Tom Neal
3. Federal Agents Vs. Underworld, Inc. — Kirk Alyn
4. Ghost of Zorro — Clayton Moore
5. King of the Rocket Men — Tris Coffin

#### 1950

1. Atom Man Vs. Superman — Kirk Alyn
2. Cody of the Pony Express — Jock Mahoney
3. Pirates of the High Seas — Buster Crabbe
4. The Invisible Monster — Richard Webb
5. Radar Patrol Vs. Spy King — Kirk Alyn



**"OOPS" THERE GOES THE HELMET TO REVEAL TOM STEELE AS ROCKETMAN DURING BATTLE IN REPUBLICS "KING OF THE ROCKETMAN." THIS SCENE WAS OF COURSE CUT FROM ACTUAL PRODUCTION PRINT. ANOTHER SERIAL WORLD EXCLUSIVE.**



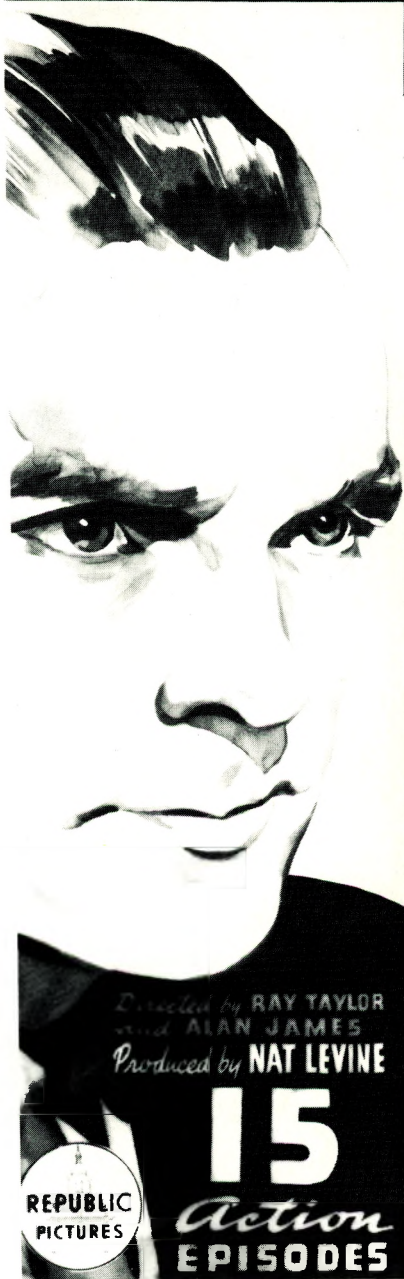
**CH. 7 "Descending Doom" from Republic's "Flying Disc Man From Mars" — Walter Reed.**

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**LEE VAN ATTA**

Directed by RAY TAYLOR  
and ALAN JAMES  
Produced by  
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**1937 SEEN HERE IN RARE ARTWORK**

# Chapter Two

By Eric Hoffman

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# SUPERMAN

## Depths of the Earth



As the Metropolis Limited hurtles toward the broken track, Superman races from behind the bush to the damaged rail and, using his amazing strength, pushes it back in place, holding it firm as the train hurtles by. The engineer stops the train tossing the passengers about by the sudden halt. The track walker has witnessed the incredible sight of the strangely costumed figure, who races from the scene, vanishing. Lois and Jimmy, meanwhile, have followed the train conductor to the damaged rail. The conductor tells them that the engineer claimed to have seen a figure in a strange suit force the piece of track back into the place. The track walker is telling the same story to the station agent. When the group arrives at the particular section, they see that one piece of rail has no bolts, rivets or flagplates holding it in place. The two reporters are sure they have a terrific story...the only problem is, will their boss, Perry White, believe it?

Lois and Jimmy phone in their story to the paper, just as Clark appears on the platform. The two reporters leave for their train, while Clark looks after them before waiting for the Express that will take him to Metropolis.

And so, Clark Kent arrives in Metropolis. Hailing a cab, he asks to be taken to the city's biggest newspaper. The cabbie recommends the Daily Planet and Clark is soon on his way — until the sound of fire engines, and a blocked road, herald the danger of a massive building fire. Clark has the driver wait and gets to observe the efforts of the fire-fighters, when his X-ray vision reveals an unconscious woman in one of the top floors. Thinking, "This looks like a job for Superman," Clark races to some nearby hedges and, moments later, Superman emerges and streaks through the air, crashing into the room where the unconscious woman lies. Picking her up in his arms, the Man of Steel flies with her to safety, putting



Pierre Watkin (Perry White), Kirk Alyn (Superman), Noel Neill (Lois) and Tommy Bond (Jimmy Olsen).

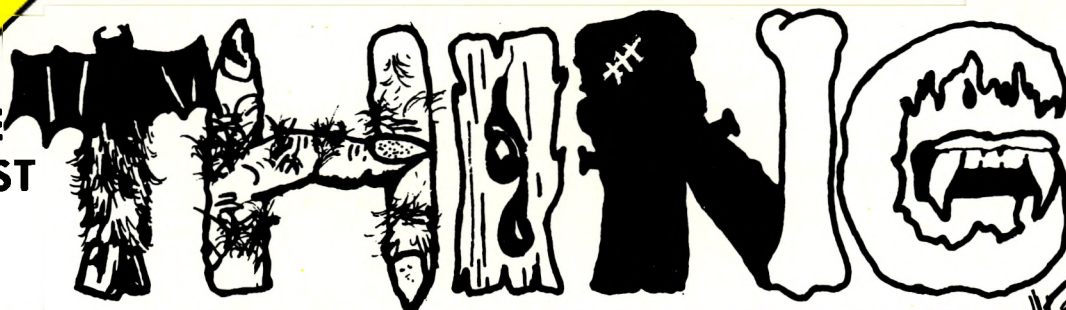


her on the ground, then vanishing behind the hedges again as a crowd, stunned by the sight of a flying man performing a daring rescue, crowds around the woman.

Arriving at the Daily Planet, Clark finds himself confronted by a scene of organized bedlam. Flo, the telephone operator, is trying to set up a call for the editor, Perry White. She informs Clark that White can't see him now, but Clark takes matters into his own hands and makes his way to the editor's office. Once inside, he watches the gruff, energetic, middle-aged editor chewing out his reporters for turning in a story about a flying man saving a girl from a fire. It's a case of mass hypnosis or hysteria, as far as he is concerned. The

story's to be played for laughs...there is no such thing as a flying man (that's what he thinks!). When the others leaves, Kent confronts White and says he wants a job. White's comeback is cut off by a phone call — from Lois and Jimmy at the mine disaster. Ten miners are trapped in one of the shafts and no one is being allowed past the police lines. White orders his two reporters to get the story and hangs up — only to be astonished when Clark says he could get the story...he has special qualifications that could be useful. White agrees, saying that he'll give Kent a job as a reporter if he comes with the story.

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NUMBER 1 VOLUME 1

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While Clark is on the way to the mine, Lois, unable to get past the security guard, is approached by Pop Andrews, an old miner, considered a bit of a crackpot. He tells the girl that he knows of an old mine entrance leading to another shaft that will take her to the trapped miners. When he shows her the entrance, filled with rotting timbers and such, Lois learns that the miners and most everyone else had forgotten it's there or don't know of it. Besides, gas that has been released by the cave-in may have drained the miners' strength. Using a flashlight, a reluctant Lois makes her way into the shaft, only to fall down the vertical entrance when the cave-in occurs. Pop Andrews panics and goes for help.

At that moment, Clark has arrived at the front gate and encounters Jimmy learning that the mine superintendent hasn't been found for comment yet. Just then, Andrews appears, telling the guard what occurred to Lois. But the old man's reputation as a crackpot causes the guard to dismiss the story. Clark decides to check on Andrews' tale, while Jimmy keeps watch at the gate. Shown the debris covered entrance, Clark

expresses skepticism, noting that the entrance looks as if it hasn't been used in years. The angry Andrews storms off saying he'll get someone who will listen.

Down in the cavern, Lois is trying to help the miners, who are lying about, weakened or unconscious from the increasing gas released by the cave-in. She learns that they can't go back the way they came in with her help — there's a fire up ahead. The shaft Lois used is caved in...and now the deadly fumes are taking effect.

Clark, meanwhile, has used his X-ray vision to make a quick check and, penetrating the tons of rock blocking the shaft entrance, he sees Lois trying to help the miners. Realizing only minutes remain before the gas takes its toll. Clark vanishes behind a nearby clump of trees and Superman reappears, charging straight into the blocked tunnel, and crashing right into the solid rock, tunneling through the mountain to the cavern below. But Lois and the miners are already unconscious from the gas. Will Superman arrive in time?

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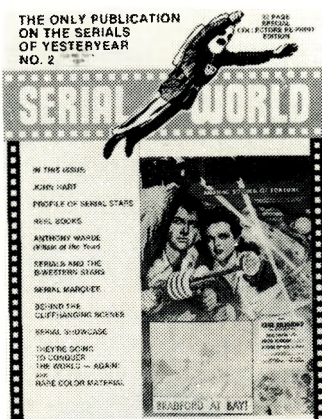


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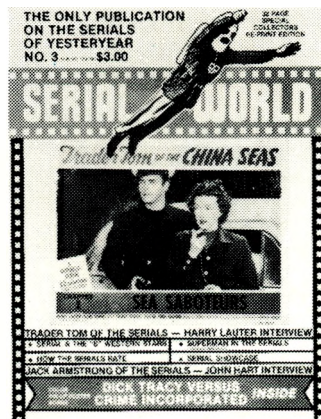
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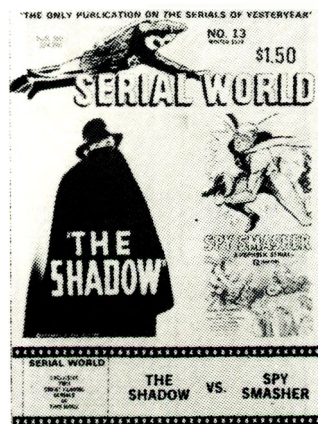
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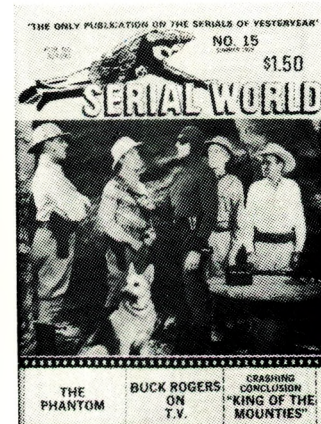
We are now in the process of reprinting the first twelve issues of SERIAL WORLD magazine which have long been out of print. The reprinted issues contain the material that was in the original issues, reset and printed on heavy glossy paper just like our current issues, and many additional extras as well. We will reprint all twelve of these out of print issues over the next three years. So far we have reprinted the first three and are now working on issue #4. The reprint issues are also available by subscription as they come off the press. \$11.00 for a four issue subscription or \$21.00 for an eight issue subscription. The same terms and conditions as listed in the front of this book club section of our magazine apply to these subscriptions. If you wish to subscribe list SERIAL WORLD REPRINTS SUBSCRIPTION on the order form and the issue #'s your subscription is to cover.



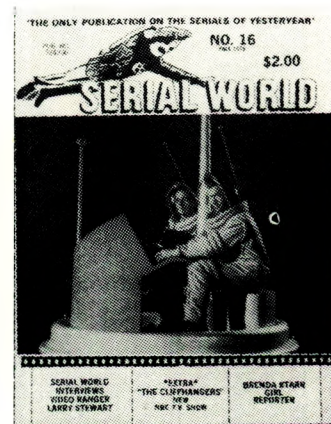
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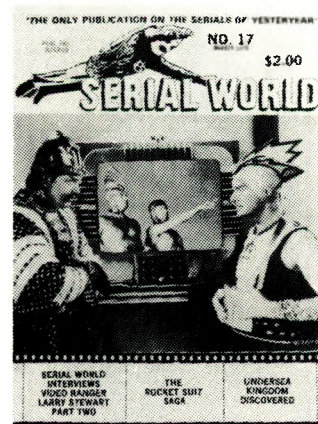
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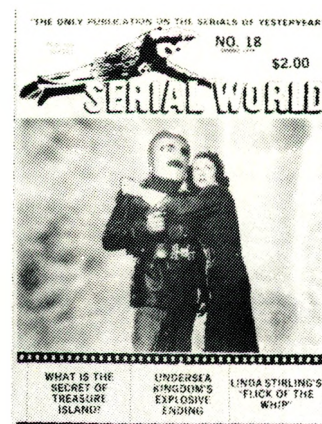
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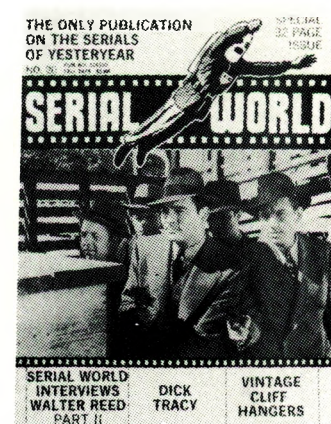
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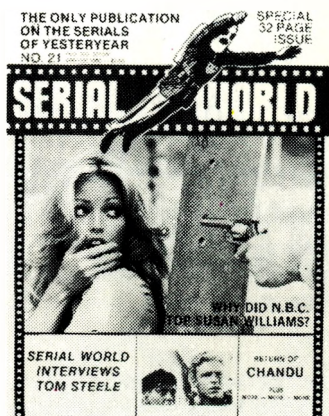
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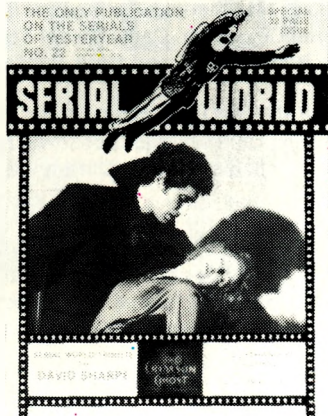
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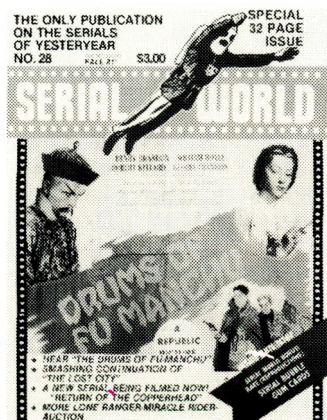
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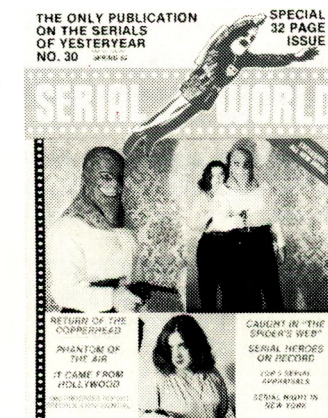
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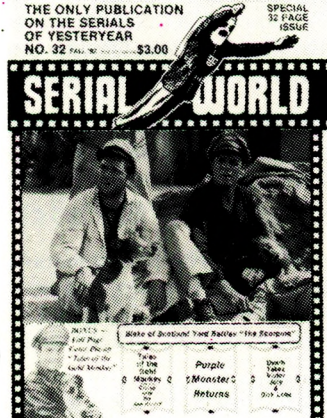
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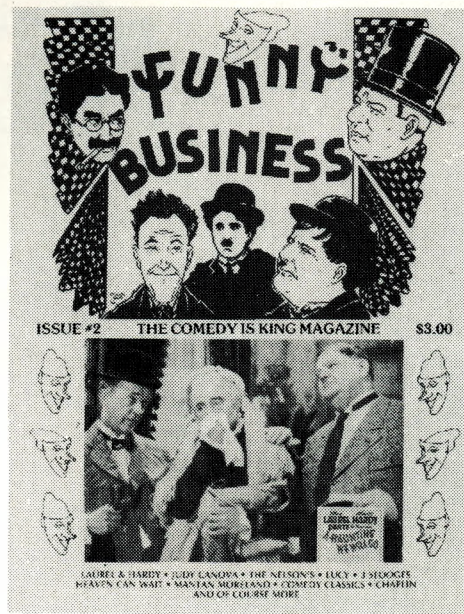
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